

is especially significant – moments, which are meant to become “fixed” on pieces of film. It must also be considered that one of the inherent attributes of photography and film is the possibility for unlimited copying. By their reproduction we have to deal with the especially important impact on a collective aspect of subjectivity and its identity. This gives way to the implication of a simplicity of any audio or audio-visual narratives. There is almost no doubt that such a record as, for instance, a film, represents such a powerful means of verification of memory in almost any respect: historical, collective, and even individual or psychological. However, through the accumulation of various modes of audio-visual recordings – no matter what kind of objects we can think of. For example, a memory, which is stored on various media (photographs, films, tapes, drives, etc.), becomes more complex as it becomes increasingly inaccessible in its totality. With regards especially to film and other forms of audio-visual representations, such products in a sense, “objectify” memory by the inherent act of externalisation. However, due to many multiple levels of reality, memory itself becomes open and vulnerable to manipulation. Nevertheless, due to all circumstances, memory as it is “materialised” in film, is unavoidably constructed dynamically. This makes the work of film archives especially demanding and ethically accountable.

In the midst of these time-images and time-spaces, which are inhabited by memory, the notion of identity is formed. Thus, this notion brings us closer to the realm of culture since identity acquires its relevance in relation to the notion of difference. Each film is in one way or another related to these notions, which form its basic grammar. Since each instance of identity is a product of some course or process of identifying activity (or similarities of code and conduct within a cultural context), which works through the differences towards recognising something or someone as being the same as it- or him or herself, the movement of representation, such as in the case of a film, enters the process of identifying. This is the point, where the aspect of aesthetics plays a big role. It would probably be quite difficult to establish why exactly it happened that film, so soon after its invention, became associated with art instead of remaining just some kind of gadget for representing reality in a sense of documenting facts, events or scientific research. As much as we take it for granted or as a natural fact that film prevalently became a form of art, we should be reminded of many perceptions from the early times of cinema, when many cultural authorities believed that film was only an ephemeral attraction. However, the very